DOCUMENT RESUME

ED 291 481 PS 017 150

AUTHOR Levinowitz, Lili Muhler; Gordon, Edwin Elias
TITLE Preschool Music Curricula: Children's Music Development Program.
PUB DATE 87
NOTE 54p.
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS *Child Development; Course Content; Curriculum Guides; *Developmental Stages; *Music Activities; Music Education; *Preschool Curriculum; Preschool Education; Teaching Methods; *Young Children

ABSTRACT

These developmental music curricula for preschool children 18 months to 3 years old, 3-year-olds, 4-year-olds, and 5- to 6-year-olds are specifically designed to meet perceptual-motor, cognitive-linguistic, social-emotional, and music needs of children of different ages. Materials provided in this paper include: (1) a rationale for early music experiences; (2) brief discussions of the music babble stage and informal music instruction; (3) descriptions of developmental characteristics in the major areas of human development; (4) the five curricula, including instruction in song, coordination and movement, chant, tonal pattern, rhythm pattern, and listening; (5) short descriptions of teaching methods to use in the six instructional areas; and (6) a brief note on assessing children's development in music. Related materials including tone patterns and related chords, tunes, chants, and a checklist for assessing children's movement, are appended. (RH)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

ED291481

PRESCHOOL MUSIC CURRICULA

CHILDREN'S MUSIC DEVELOPMENT PROGRAM

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Lili Levinowitz

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

Lili Muhler Levinowitz

Edwin Elias Gordon

Copyright © 1987

by Lili Muhler Levinowitz, Edwin Elias Gordon

All Rights Reserved

PS 017150

BEST COPY AVAILABLE

TABLE OF CONTENTS

Rationale..... 1

The Music Babble Stage..... 2

Informal Music Instruction..... 6

Descriptions of Age Level..... 9
Perceptual-Motor Development..... 9
Cognitive-Linguistic Development.....13
Social-Emotional Development.....15

The Curricula - Section One.....18
Eighteen-Month to Three-Year Old.....18
Three-Year Old.....23
Four-Year Old.....28
Five and Six-Year Old.....32

Techniques and Materials.....36
Evaluation of Children.....39

Bibliography.....40

Appendices.....44

RATIONALE

The importance of early childhood experiences has been widely emphasized. Psychologists and educators agree that during the preschool years, the child has a distinctive capability to learn. Favorable environmental influences during those preschool years are crucial for the imminent growth and development of the young child. Research in the psychology of learning and education has provided systematic knowledge for maximizing that learning potential.

The most decisive period for the music development of the child is from birth through age five. That is because at that time the young child's music potential or aptitude is developmental; music aptitude fluctuates until it stabilizes at approximately age nine. Moreover, during the preschool years, music aptitude is most volatile.

All children are born with some level of music aptitude. Regardless of the level of music aptitude a child is born with, however, if early environmental influences are unfavorable, that music aptitude will atrophy. That is, that level of music aptitude will never be realized in music achievement. Therefore, to maximize the level at which music aptitude stabilizes, appropriate music instruction and favorable environmental influences throughout early childhood are crucial. Researchers in the psychology of music have identified that most critical period of developmental music aptitude as the music babble stage.

Fortunately, research in music education has given us some information about the music babble stage. Furthermore, the investigation of instructional method and techniques to enhance the young child's music babble stage has been undertaken. The purpose of this document is to aggregate the research in music learning theory and to propose a preschool music curriculum.

THE MUSIC BABBLE STAGE

The babble stage in music is analagous to the babble stage in language. The child in the language babble stage is exposed to his mother tongue. He is spoken to directly and he is privy indirectly to conversation by merely being present in his immediate environment. Eventually, the young child experiments with combinations of vowels and consonants, and then progresses to conversation-like utterances. Although those utterances are considered a form of communication of the young child, they are often unintelligable to the adult. The young child is not taught formally to speak as an adult, rather he teaches himself by experimenting with the language.

The young child in the music babble stage teaches himself music by experimenting with the information that he has gathered from his music environment. He may sing parts of familiar songs and create his own short songs; he may recite familiar chants

and create his own chants; and he may also express himself rhythmically with his body. Those musical performances, as early language utterances, are difficult for the adult to understand and to interpret, because, for the most part, those performances are unlike the performances of the adult.

The music babble stage comprises a tonal dimension (tonal babble) and a rhythm dimension (rhythm babble). A young child may be babbling rhythmically but he may be out of the tonal babble stage; he may be babbling tonally but he may be out of the rhythm babble stage; he may be babbling both rhythmically and tonally, or; he may be out of the tonal babble stage as well as the rhythm babble stage. That is, for most children, rhythm achievement is not highly related to tonal achievement.

What does the young child in the tonal babble stage sound like when he sings? What are some characteristics of his chants or movements that might indicate that he is in the rhythm babble stage? Those characteristics of a young child in the music babble stage are easily recognizable to an adult, regardless of the adult's expertise in music.

The young child who is in the tonal babble stage sounds like a monotone singer. That is, he favors one pitch in a song. He may perform small and large deviations from that pitch, but that single pitch dominates his singing performance. As the young child progresses through the tonal babble stage, he sounds less and less like a monotone singer. He is nearly out of the tonal babble stage when he can sing

parts of or all of familiar songs in tune, but not unfamiliar ones. He has left the tonal babble stage when he can sing in tune songs that are familiar and songs that are unfamiliar. For example, the young child is out of the tonal babble stage when he can perform correctly the melody of a familiar and an unfamiliar song, such as "Mary had a Little Lamb," and/or "The Mulberry Bush."

When a young child who is in the rhythm babble stage moves to music, his movements are often unrelated to that music. For example, when a young child marches to music that he is singing himself or that is being played or sung for him, his footsteps do not coincide with the beat of the music. Another characteristic of a young child in the rhythm babble stage is the manner in which he performs rhythmically a familiar or unfamiliar song. He may perform familiar and unfamiliar songs without a consistent tempo. He may perform some or most discrete rhythm patterns of a familiar or unfamiliar song incorrectly. He may sing the song and perform motions that seemingly have little to do with his singing performance. The young child has left the rhythm babble stage when his body movements consistently coincide with the beat of the music, whether he is singing or moving to music, and when he can perform correctly the rhythm of familiar and unfamiliar songs.

The reason why those performances of the young child who is in the music babble stage are unlike the performances of the

adult has only been theorized (Gordon, 1984; Moorhead and Pond, 1977). Perhaps the young child has his own systematic arrangement (syntax) for music which is different from the music syntax of the adult (Gordon, 1984; Holahan, 1984). It seems reasonable to suggest, therefore, that the musical mind of the young child is qualitatively different from the musical mind of the adult. Perhaps that is why the young child is seemingly disinterested in whether his performances are "incorrect" by adult standards. That is, the young child in the music babble stage is unaware that he possesses a music syntax unlike that of the adult. Because of the nature of his music babble syntax, it is conceivable that the young child himself is the decisive personage in his music education, just as he is the decisive personage in his language education.

Some children leave the music babble stage as early as when they are twenty-four months old. Most children, however, do not leave the music babble stage until age six or seven. That discrepancy is due to individual differences in music aptitude (innate potential) and to the quality of the music environment to which the young child is exposed. Little can be done about the biological factors that determine a young child's music aptitude. Music teachers and parents can, however, nurture the music development of the young child by providing him with suitable <u>informal</u> music instruction.

INFORMAL MUSIC INSTRUCTION

When a young child listens to and speaks his language, he is informally establishing an aural/oral sense of that language. The aural of his language is collected by listening to his language. The oral of his language is acquired by speaking his language. The aural/oral sense represents the young child's fundamental understanding of language; it is the foundation on which he will base a theoretical understanding of his native language when he gets older. That additional information about language is taught formally to school age children in language arts classes.

A young child should also informally establish an aural/oral sense of the music of his culture. The aural of his music is collected by listening to music. The oral of his music is acquired by performing songs and chants and by moving to or dancing to music. The aural/oral represents the young child's fundamental understanding of music; it is the readiness for formal instruction in music and the foundation on which the he will base a theoretical understanding of music when he gets older. Furthermore, the aural/oral sense of music provides the young child with the basis for audiation.[1] The skill of audiation is basic to all types of music thinking.

---

[1]When a child audiates, he is able to hear music for which the sound is not physically present.

In general, young children are not exposed to music nearly as much as they are exposed to their language. Because the young child is the decisive personage in his music education and has a limited aural vocabulary of music on which to orally experiment, he cannot effectively teach himself the music syntax of the adult, and thus leave the music babble stage.

The young child's aural/oral sense of music can be enhanced by his participation in informal music activities. A music activity is informal when it takes place in an environment where no expectations for formal achievement are placed upon the child. An example is the following: When the young child first uttered, "da-da", the attending adult does not expect the young child to know that "da-da" is a noun. At that time, it is unneccessary for the child to demonstrate achievement with formal concepts about his language. For example, some of those formal concepts about music are the following: 1) high and low, 2) up and down, 3) loud and soft, 4) step, skip and leap. A child should not be expected to demonstrate achievement of formal concepts of music until he can perform successfully music both rhythmically and tonally. Moreover, the young child should not be expected to achieve on a music instrument until he has had sufficient informal music instruction, and until he has left the music babble stage.

Informal music activities should meet both the tonal and rhythm needs of the young child who is in the music babble

stage. In general, the more and varied the informal music activities are during that developmental stage, the more the young child will profit. Moreover, there is a a direct correspondence between the quality, quantity, and diversity of rhythm and tonal activities that the young child receives and the extent to which his rhythm and tonal music aptitudes develop.

There is much to consider if informal music instruction is to be successful. For instructional techniques to be most suitable to young children's individual musical differences, persons creating a preschool music curriculum must explore the developmental differences due to the age of young children. Particularly important for age appropriate music instruction, music notwithstanding, are the differences in young children's perceptual-motor development, cognitive-linguistic development, and social-emotional development. An understanding of those developmental differences will aid the music teacher in creating class divisions, choosing appropriate song and movement material, and adapting teaching style to meet the needs of children of different ages.

The four preschool music curricula presented herein are for children eighteen months to three years old, three years old, four years old, and five to six years old. Following a brief description of the developmental differences of children at each age is a presentation of suitable techniques and materials for use with children of each of those ages.

DESCRIPTION OF AGE LEVELS

The following descriptions of young children of various ages include landmark development differences that are relevant for appropriate music instruction. Those descriptions, however, should not be considered a complete characterization. Furthermore, the timetables for development should not be regarded rigidly. There is much variation among young children.

Perceptual-Motor Development

Perceptual-motor skills are skills in doing. Perception is the interpretation of information garnered from the eyes, ears, nose, mouth, fingers, etc. Motor development increases skill in using large and small muscles. Perceptual-motor skills are basic to the young child's interaction with his environment.

Eighteen-month to three-year-old children

Young children develop finer discrimination in perceptual behaviors as they mature. Therefore there will be great variation in perceptual ability among a class of young children whose ages range from eighteen months to three-years of age. The common perceptual behavior among young children within this age group, however, is their interest in exploring objects and sounds. The extent of their exploration is determined by their sense of space and their visual and auditory acuity. Children

within this age group have difficulty mastering simple space relationships. The extent of their understanding of space is limited by their notions of here - there and under - over. Children eighteen months to three-years of age can distinguish visually between large and small objects, and auditorily among sounds that are contrasting. They cannot, however, distinguish among more than two consecutive similar types of sounds or between two physically adjacent objects that are similar.

The gross motor and fine motor skills of children eighteen months to three-years of age are developmental. The younger children will walk and run stiffly, because they must visually inspect the movement of their feet. The older children will, however, be able to walk and run more smoothly. They will not be able, however, to turn sharp corners or to come to quick stops. Most of the children will be able to walk backward, gallop, and tiptoe a few steps; to jump in place a few times, both feet off the floor; to stand on one foot alone for approximately two seconds; and possibly to hop in place twice on a preferred foot. Furthermore, they can swing and sway their head and use their arms to throw and retrieve objects. Children in this age group have some hand and finger coordination. They can hold onto small objects, such as rhythm sticks, but the objects can slip easily out of their fingers. Moreover, these children can purposefully turn their wrists to take a lid off a jar or turn a doorknob.

Three-year-old children

The perceptual skills of children three years of age are quite refined. They can sort objects by color and size, and distinguish among more than two consecutive sounds that are similar. Furthermore, these children can readily copy sounds and movement. Unlike younger children, the older child can follow a moving target without losing attention. Their perception of time is well enough developed to allow them to understand the concepts of yesterday, today, and tommorow. An important landmark of children age three is their ability to recall events in the recent past.

Three-year-old children have a sense of balance that enables them to walk, run, and climb with fine coordination. They can swing their arms freely when they walk, walk a straight line, tiptoe for long distances, walk backward for an extended time, jump quite high, and get up from a squatting position. Activities that require balance on only one foot, such as standing on one foot, kicking a ball, hopping in place, and hopping in steps, are performed with relative ease. They can throw a large ball without losing their balance. Furthermore, children three-years of age have good use of both hands. They can alternate from one hand to the other and toss a bean bag into a hole in a target. Moreover, these children exhibit good finger control; they are more adept at picking up and controlling large and small objects.

Four-year-old children

Four-year-old children have good control of their bodies. They particularly relish acrobatics. They can turn sharp corners while they run and they can also gallop with ease. Many four-year-olds beginn to skip, although their attempts are awkward. Their refined sense of balance allows them to bend over with legs straight, walk a circular line, stand on one foot for five-six seconds, and hop in place as well as in step for an extended period of time.

Children four-years of age are particulary perceptive of detail. They can accurately copy more intricate movements and sounds. Their concepts of space and time are well developed.

Five and six-year-old children

Many professionals concur that the early childhood years end between the ages of five and six. At that time, children's brains are nearly full-sized and they work maturely. Five and six-year-old children have the strength and endurance to sustain action. They can perform difficult stunts, such as somersaults and handstands. Moreover, they can follow a sequence of movements, such as hop-skip-jump. Five and six-year-old children have keen fine-motor coordination. They can hold small objects, such as pencils or rhythm sticks, in an adult grasp between the thumb and first finger. Furthermore, their handedness is well established.

Cognitive-Linguistic Development

Eighteen-month to three-year-old

Children of this age begin to use their native language. The most rapid increase of vocabulary for the young child occurs during this time. The younger children may have a vocabulary of approximately 50 words; the older children may have, however, a vocabulary of 200 to 300 words. Telegraphic speech, such as two-four word phrases, is characteristic of these children. Therefore, children eighteen months to three years of age must rely on gestures, facial expressions, and body movement to communicate with others.

Very young children are eager to learn. Their learning style is changing from acting on the environment to thinking and asking questions about it. Their attention span, however, is quite short. Therefore, repetition of familiar and unfamiliar activities is important.

Three-year-old children

The average vocabulary of three-year-old children grows to as many as 1500 words. Children of this age particulary enjoy new and unfamiliar words. Their sentences are longer and grammatically correct.

The memory span of three-year-old children is much improved. For example, they can easily remember the words to many songs. Furthermore, the cognitive skills of three-year-olds begins to resemble adult skills.

That is, children of this age begin to think through problems. Also, they enjoy talking about imaginary conditions, and they like to pretend.

Four-year-old children

Four-year-old children love words. They enjoy learning new ones as well as creating their own silly words. Furthermore, they ask many "who", "what", and "why" questions. They speak 5-6 word sentences correctly. The average vocabulary of a four-year-old child is 1900 words.

Four-year-old children enjoy fantasy. They often tell tales about imaginary persons, and they brag and boast about fictitious self-achievement. Their reasoning is improved, however, their thinking is quite concrete. For example, when asked, "What is a bicycle?", a four-year-old would most likely answer, "You ride on it;" rather than answering, "It is a means of transportation."

Five-six year old children

Most five and six year old children have mastered their native language. Their speech is fluent and grammatically correct. Furthermore, these children can articulate all but a few sounds correctly.

At five and six years of age children's thinking begins to be organized. They can systematically reason in order to reach a goal. Furthermore, they enjoy practicing their intellectual abilities. They eagerly recite familiar

rhymes, sing songs, and spell words. Children of this age know many concepts, such as big-little, light-heavy, and same-different.

Social-Emotional Growth

Eighteen-month to three-year old

Children of this age prefer to interact with their parents rather than with other adults and children. They imitate their parents' mannerisms and actions with delight, although at times they are intent on doing things their ways. That apparent contrariness is probably due to the conflict of fear of separation from their parents and to a growing sense of independence.

Eighteen-month to three-year old children should not be expected to share or play with others. They are, however, capable of parallel play. That is, they can play beside other children but cannot play cooperatively with them.

Three-year-old children

Three-year-old children are in the process of developing self-restraint and self-control. An adult can sustain the attention of these children for as long as twenty minutes. Mom is still the person whom a three-year-old values most; he loves to do things with her. Therefore, he is subject to fits of jealousy and anger if she diverts her attention from him.

Children of this age have a beginning awareness of their place within a group. They can use language to invite others to

play in, or exclude them from, group activities. Furthermore, three-year-old children are capable of cooperative play. Adult supervision is necessary, however, to make that cooperative activity successful. They begin to share with others, and they can cooperate in putting things away.

Four-year-old children

Four-year-old children prefer peer companionship to adult companionship. They also understand the concepts of "taking turns" and "good and bad." Therefore, four-year-old children are ready for group activities, such as circle games. The adult supervisor of four-year-olds can expect these children to be agressive, noisy, and quite competitive. In addition to group activites, children of this age enjoy active and dramatic play. They respond well to verbal and physical directions and limitations.

Five-Six-year-old children

Children of this age have a drive to make friends. Among a group of five and six-year-olds, leaders will emerge. They are, most probably, children who have impressed the others with their sense of humor, creativity, social skills, and independent behavior. Furthermore, five and six-year old children are intent on pleasing adults. Therefore these children can abide by rules set by adults and they can accept fair punishment when their behavior becomes impulsive or exceeds classroom limitations.

Five and six-year-olds are highly imaginative. They particulary enjoy activities and games that include role-playing and pretending. If the games and activities lack a set of directions and rules, they will invent intricate ones.

SECTION ONE

MUSIC CURRICULA FOR PRESCHOOL CHILDREN

The four music curricula have the following common components: 1) song instruction, 2) coordination and movement instruction, 3) chant instruction, 4) tonal pattern instruction, 5) rhythm pattern instruction, and 6) listening. The content of each component, except the listening component, differs among the curricula for eighteen-month to three year olds, three-year olds, four-year olds, and five and six-year olds. The prescribed content for each level is designed to meet the perceptual-motor, the cognitive-linguistic, and the social-emotional as well as the music needs of the children of that age. Materials and techniques for teaching each of the components of the curricula are presented in Section Two of this manual.

Music Curriculum for Eighteen-Month to Three-Year Old Children

I. Song Instruction

Song instruction should include short songs, both with and without words. The majority of songs should be songs without words. Generally, songs that are two to four phrases in length are best. The majority of songs should be in major and minor tonalities. Songs in other tonalities, such as dorian,

mixolydian, phrygian, lydian, and aeolian should be sung to a lesser extent. Furthermore, songs should be in primarily duple and triple meters. Some songs in unusual meters, however, should also be sung. The repertoire of songs should represent various tempi.

II. Coordination and Movement Instruction [1,2]

Coordination instruction comprises the following steps:

1. Single Coordinated Motion of the Arms - the children move both arms together.

2. Single Coordinated Motion of the Legs - the children move both legs together.

3. Alternating Single Motion of the Arms - the children move their arms alternately.

4. Alternating Single Motion of the Legs - the children move their legs alternately.

5. Single Coordinated Motion of the Arms and the Legs Together - the children move simultaneously both arms together and both legs together.

6. Alternating Single Motion of the Arms and the Legs Together - the children move their arms alternately and their legs alternately.

---

[1]The coordination sequence is based upon the work of Dr. Phyllis S. Weikart. She suggests that children should attain a level of rhythm competency before they can be expected to participate in organized rhythm activities. Competence in rhythm can be abetted by using the coordination sequence as part of movement instruction. For more information: Phyllis S. Weikart, Teaching Movement and Dance: A Sequential Approach to Rhythmic Movement (Michigan: High/Scope Press, 1982).

[2]The movement instruction herein is based upon the work of Rudolf Laban. For more information on Laban movement instruction: Rudolf Laban, The Mastery of Movement (London, Macdonald and Evans, 1960).

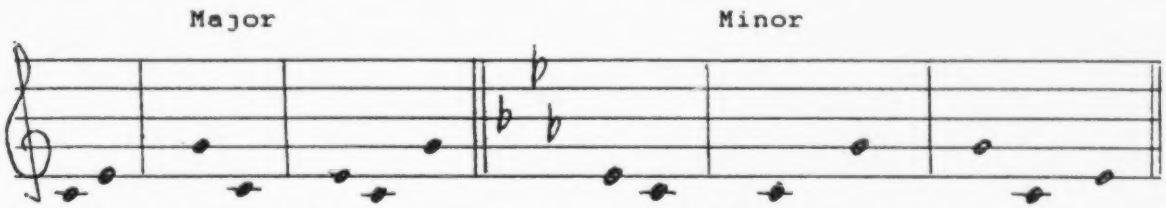
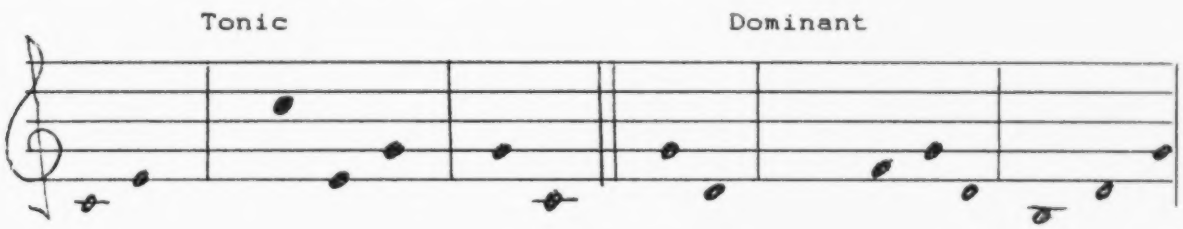
For children eighteen months to three years of age, steps one through four of the coordination sequence should be concentrated upon. With practice, the child should execute those steps properly. Steps five and six of the coordination sequence are more difficult for young children to execute properly. They should be undertaken, however, regardless of the quality of the response.

The purpose of movement instruction for children eighteen months to three-years is to develop body awareness. Children cannot achieve tension free movement without an understanding of the following: 1) what each body part can do, 2) what body parts can do together, and 3) what the whole body can do. Body awareness activities initially should be non-locomotor (in place) activities. Locomotor movements such as walking, jumping, hopping, turning, crawling, etc. are recommended.

III. Chant Instruction

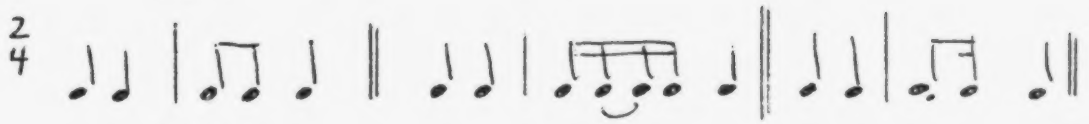
Nursery rhymes, finger-plays, and rhythmic poems constitute a portion of the genre referred to herein as chant. That is, chants are metered, rhythmic recitations. They may or may not have words. For children of this age, chants with words should be short, repetitious, and easy to pronounce. Chants that are recited on a neutral syllable should also be included in chant instruction. Chants with and without words should comprise, primarily, duple and triple meters. Chants in unusual meter, however, should also be recited. Among the repertoire of chants, varying tempi should be represented.

IV. Tonal Pattern Instruction

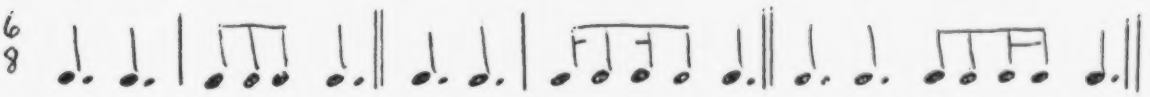
Beginning tonal pattern instruction for children of this age should comprise primarily two and three tone patterns that include the tonic tone and dominant tone in both major and minor tonalities. Examples of those patterns follows:

Later, children should receive tonal pattern instruction that includes successive two to three-tone tonic and dominant patterns in major and minor tonalities. Tonic patterns must include the tonic tone, and dominant patterns must include the dominant tone. Examples of those patterns follow:

V. Rhythm Pattern Instruction

Rhythm patterns that are taught to children age eighteen month to three-years old should be four macro beats in length, and in duple and triple meters. The first, second, and fourth macro beats in all patterns in duple and triple meter should be performed as macro beats; the third macro beat in all patterns in duple and triple meter should be performed with melodic rhythm. The melodic rhythm for the third macro beat should change for different patterns. An example of those patterns follow:

Duple



Triple



VI. Listening

Adult records are appropriate for use in listening instruction. Classical music from the renaissance through twentieth century, ethnic music form various cultures, avant-garde music, contemporary popular music, jazz, and music for children may be used. Instrumental music is more beneficial than vocal music because the words in vocal music may distract the children's attention from the music itself. Foremost, recordings should be chosen because they exemplify good tone quality. Other considerations for choosing recordings for listening follow: 1) frequent changes in timbre, 2) contrasting dynamic sections, 3) rhythmic drive, and 4) melodies in unusual tonalities, such as dorian, phyrgian, lydian, and mixolydian. Beyond those factors, the teacher should choose music for young children to listen to that they themselves find enjoyable.

Music Curriculum for Three-Year Old Children

I. Song Instruction

Song instruction should include songs, both with and without words. Generally, songs four to six phrases in length are best. The repertoire of songs should include songs in all tonalities. Furthermore, those songs should represent not only duple and triple meters, but also unusual meters and various tempi.

II. Coordination and Movement Instruction

Coordination instruction comprises the following steps:

1. Single Coordinated Motion of the Arms - the children move both arms together.

2. Single Coordinated Motion of the Legs - the children move both legs together.

3. Alternating Single Motion of the Arms - the children move their arms alternately.

4. Alternating Single Motion of the Legs - the children move their legs alternately.

5. Single Coordinated Motion of the Arms and the Legs Together - the children move simultaneously both arms together and both legs together.

6. Alternating Single Motion of the Arms and the Legs Together - the children move their arms alternately and their legs alternately.

For children three-years of age, steps five and six of the coordination sequence should be emphasized. The

firstfour steps, nonetheless, must be practiced.

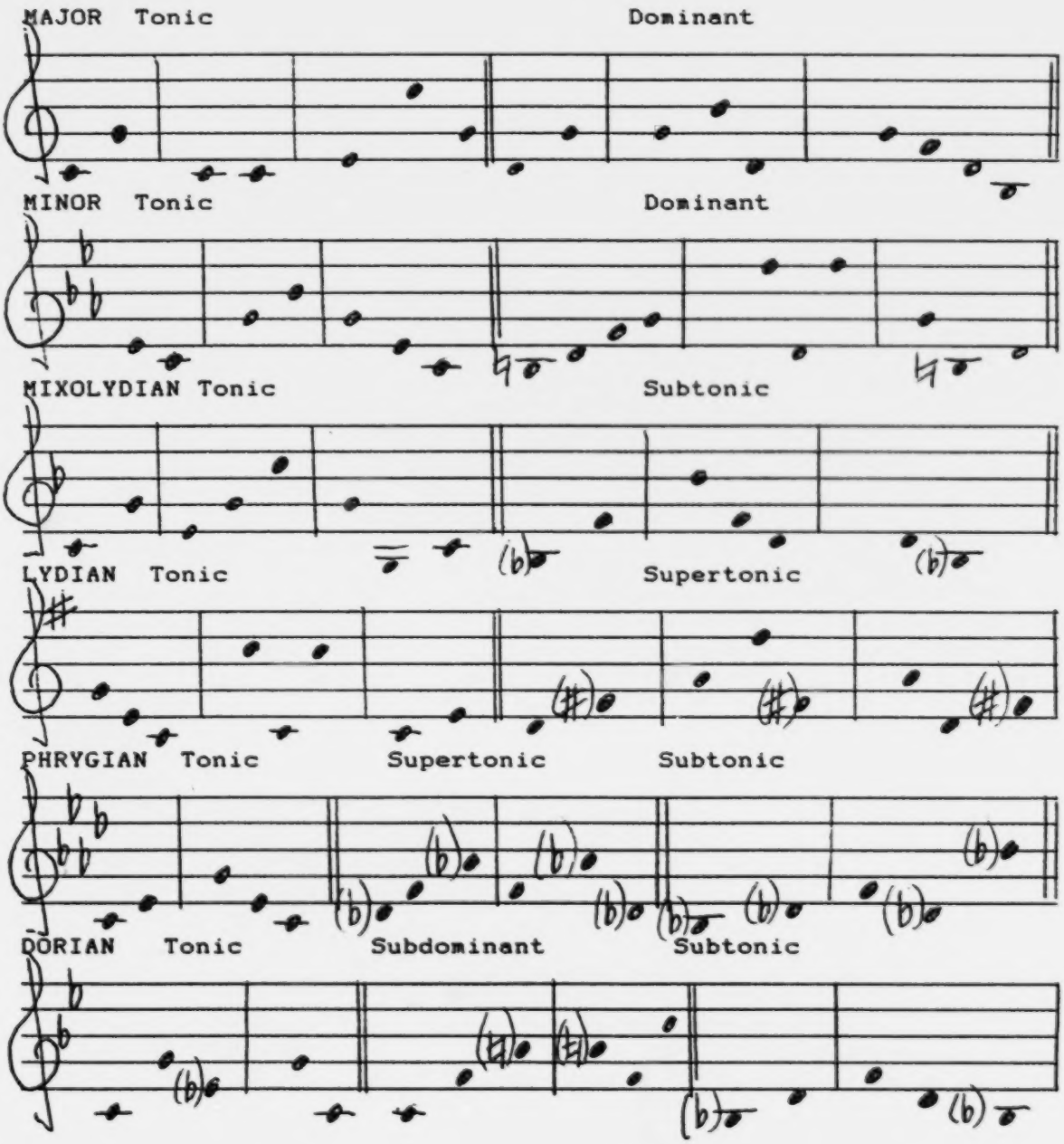
The purpose of movement instruction for children three-years of age is to explore how the body can move through space. Include activities that contrast fast - slow motion, that contrast heavy and light motion, and that contrast relaxed and tense motion. Children should execute the aforementioned activities individually as they stand in place and move through space. Locomotor movements such as marching, walking, jumping, hopping, turning, crawling, etc., are also recommended.

III. Chant Instruction

Nursery rhymes, finger-plays, and rhythmic poems constitute a portion of the genre referred to herein as chant. That is, chants are metered, rhythmic recitations. They may or may not have words. For children of this age, words should be easy to pronounce. Chants that are recited on a neutral syllable should also be included in chant instruction. Chants with and without words should comprise duple, triple, and unusual meters. Among the repertoire of chants, varying tempi should be represented.

IV. Tonal Pattern Instruction

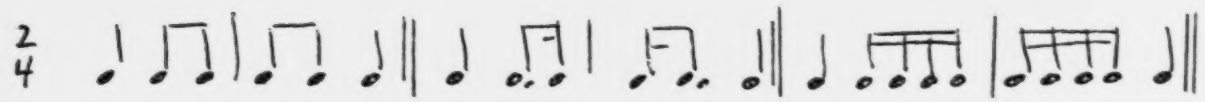
Beginning tonal pattern instruction for children of this age should comprise the following successive two and three tone patterns: 1) tonic and dominant patterns in major tonality, 2) tonic and dominant patterns in minor tonality, and 3) tonic and characteristic chord patterns in mixolydian, lydian, phrygian, and dorian tonalities. Examples of those patterns follow:



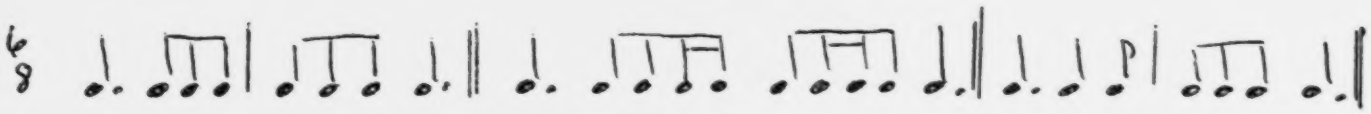
V. Rhythm Pattern Instruction

Rhythm patterns that are taught to children three-years of age should be four macro beats in length, and in duple and triple meters. The first and fourth macro beats in all patterns in duple and triple meter should be performed as macro beats. Macro beats two and three of all patterns in duple and triple meter should be performed with melodic rhythm. The melodic rhythm for the second and third macro beats may change for different patterns. An example of those patterns follows:

Duple



Triple



VI. Listening

Adult records are appropriate for use in listening instruction. Classical music from the renaissance through twentieth century, ethnic music form various cultures, avant-garde music, contemporary popular music, jazz, and music for children may be used.' Instrumental music is more beneficial than vocal music, because the words in vocal music may distract the children from the music itself. Foremost, recordings should

be chosen because they exemplify good tone quality. Other considerations for choosing recordings for listening follow: 1) frequent changes in timbre, 2) contrasting dynamic sections, 3) rhythmic drive, and 4) melodies in unusual tonalities, such as dorian, phyrgian, lydian, and mixolydian. Beyond those factors, the teacher should choose music for young children to listen to that they themselves find enjoyable.

Music Curriculum for Four-Year-Old Children

I. Song Instruction

Song instruction should include songs both with and without words. Generally, songs four or more phrases in length are best. The repertoire of songs should represent all tonalities. Furthermore, those songs should represent not only duple and triple meters, but also unusual meters. The repertoire of songs should represent various tempi. Circle game songs are appropriate for children of this age.

II. Coordination and Movement Instruction[1]

Coordination instruction comprises the following steps:

1. Single Coordinated Motion - the children move both arms or legs together.

2. Alternating Single Motion - the children move one arm then the other or one leg then the other.

3. Double Coordinated Motion - the children move both arms or legs together repeatedly to directions such as, "HEAD, SHOULDERS, HEAD, SHOULDERS".

4. Combined Double Motion - the children move both arms or legs together repeatedly to a series of directions such as, "HEAD, SHOULDER, WAIST, KNEES".

---

[1]For more information refer to Weikart's book Teaching Movement and Dance: A Sequential Approach to Rhythmic Movement.

For children four years of age, steps one and two of the coordination sequence should be accomplished quickly and easily. Those steps, nonetheless, should not be ignored. When the children exhibit rhythmic competency for steps one and two of the coordination sequence, steps three and four should be emphasized.

The purpose of movement instruction for children four-years of age is to explore how individuals, pairs, and groups of children can move through space. Activities for individuals, pairs, and groups of children that contrast fast - slow motion, that contrast heavy and light motion, and that contrast relaxed and tense motion should be undertaken. Children should execute the aforementioned activities as the stand in place and move through space. Morevover, these children should practice stationary and moving circle activities. Locomotor movements such as marching, walking, jumping, hopping, turning, crawling, etc., should also be included.

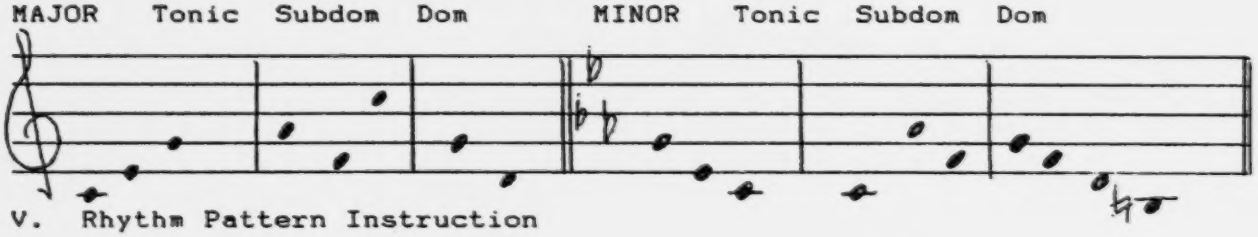
III. Chant Instruction

Nursery rhymes, finger-plays, and rhythmic poems constitute a portion of the genre referred to herein as chant. That is, chants are metered, rhythmic recitations. They may or may not have words. Children of this age can perform chants with words with ease; they especially enjoy reciting tongue twisters. Chants that are recited on a neutral syllable, however, should also be included in chant instruction. Chants

that are performed as circle games are appropriate for four-year-old children. The chants should comprise duple, triple, and unusual meters. Among the repertoire of chants, varying tempi should be represented.

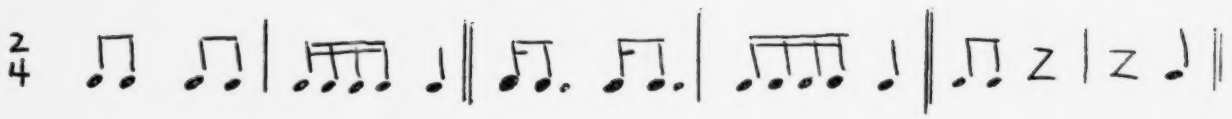
IV. Tonal Pattern Instruction

Beginning tonal pattern instruction for children of this age should include two and three-tone tonic, dominant, and subdominant patterns in major and minor tonalities. An example of those patterns follow:

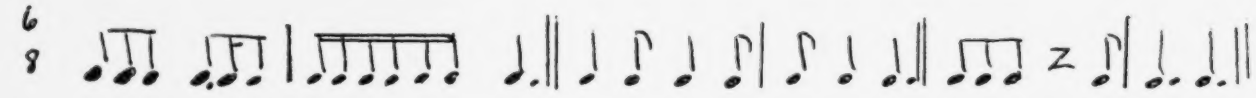
MAJOR Tonic Subdom Dom MINOR Tonic Subdom Dom

V. Rhythm Pattern Instruction

Rhythm patterns that are taught to children four-years of age should be four macro beats in length and they should be in duple and triple meters. The fourth macro beat of all patterns in duple and triple meter should be performed as a macro beat. The first, second, and third macro beats of all patterns in duple and triple meters should be performed with melodic rhythm. The melodic rhythm for the first, second, and third macro beats may change for different patterns. An example of those patterns follow:

Duple



Triple



VI. Listening

Adult records are appropriate for use in listening instruction. Classical music from the renaissance through twentieth century, ethnic music form various cultures, avant-garde music, contemporary popular music, jazz, and music for children may be used. Instrumental music is more beneficial than vocal music because the words in vocal music may distract the children from the music itself. Foremost, recordings should be chosen because they exemplify good tone quality. Other considerations for choosing recordings for listening follow: 1) frequent changes in timbre, 2) contrasting dynamic sections, 3) rhythmic drive, and 4) melodies in unusual tonalities, such as dorian, phyrgian, lydian, and mixolydian. Beyond those factors, the teacher should choose music for young children to listen to that they themselves find enjoyable.

Music Curriculum for Five and Six Year-Old Children

I. Song Instruction

Song instruction should include songs both with and without words. Generally, songs of any length are appropriate for children five and six years of age. The repertoire of songs should represent all tonalities. Furthermore, those songs should represent not only duple and triple meters, but also unusual meters and various tempi. Circle game songs also are appropriate for children of this age.

II. Coordination and Movement Instruction [1]

Coordination instruction comprises the following steps:

1. Single Coordinated Motion - the children move both arms or legs together.

2. Alternating Single Motion - the children move one arm then the other or one leg then the other.

3. Double Coordinated Motion - the children move both arms or legs together repeatedly to directions such as, "HEAD, SHOULDERS, HEAD, SHOULDERS".

4. Combined Double Motion - the children move both arms or legs together repeatedly to a series of directions such as, "HEAD, SHOULDER, WAIST, KNEES".

5. Combinations - the children may add the "clap" and "stamp" movements, and add one or more rests. They also may combine any of the aforementioned steps,.

---

[1]For more information refer to Weikart's book Teaching Movement and Dance: A Sequential Approach to Rhythmic Movement.

For children five and six years of age, steps one and two of the coordination sequence will be accomplished quickly and easily. Those steps, nonetheless, should not be ignored. When the children exhibit rhythmic competency for steps one and two of the coordination sequence, steps three through five should be emphasized.

The purpose of movement instruction for children five and six years of age is to explore how individuals, pairs, and groups of children can move through space. Activities for individuals, pairs, and groups of children that contrast fast - slow motion, that contrast heavy and light motion, and that contrast relaxed and tense motion are excellent. Children should execute the aforementioned activities as the stand in place and move through space. Moreover, these children should practice stationary and moving circle activities. If children demonstrate competency with stationary and moving circles, elementary folk dances may be performed. Locomotor movements such as marching, walking, jumping, hopping, turning, crawling, are also recommended.

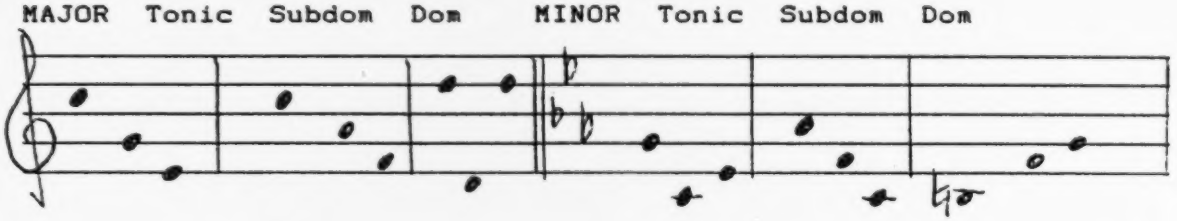
III. Chant Instruction

Nursery rhymes, finger-plays, and rhythmic poems constitute a portion of the genre referred to herein as chant. That is, chants are metered, rhythmic recitations. They may or may not have words. Children of this age can perform chants with words with ease; they especially enjoy reciting tongue twisters. Chants that are recited on a neutral syllable, however, should also be included in chant instruction. Chants that are performed as circle games are appropriate for five and

six year old children. The chants should comprise duple, triple, and unusual meters. Among the repertoire of chants, varying tempi should be represented.

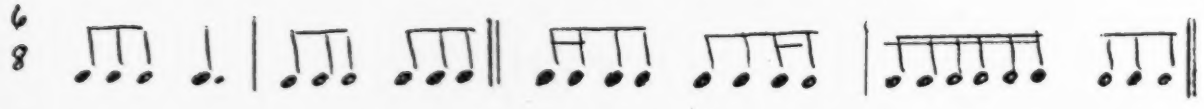
IV. Tonal Pattern Instruction

Beginning tonal pattern instruction for children of this age should include successive two and three-tone tonic, dominant, and subdominant patterns in major and minor tonalities. Examples of those patterns follow:

MAJOR Tonic Subdom Dom MINOR Tonic Subdom Dom

V. Rhythm Pattern Instruction

Rhythm patterns that are taught to children five and six years of age should be four macro beats in length and they should be in duple and triple meters. Examples of those patterns follow:

Duple

Triple

VI. Listening

Adult records are appropriate for use in listening instruction. Classical music from the renaissance through twentieth century, ethnic music form various cultures, avant-garde music, contemporary popular music, jazz, and music for children may be used. Instrumental music is more beneficial than vocal music, because the words in vocal music may distract the children's attention from the music itself. Foremost, recordings should be chosen because they exemplify good tone quality. Other considerations for choosing recordings for listening follow: 1) frequent changes in timbre, 2) contrasting dynamic sections, 3) rhythmic drive, and 4) melodies in unusual tonalities, such as dorian, phyrgian, lydian, and mixolydian. Beyond those factors, the teacher should choose music for young children to listen to that they themselves find enjoyable.

SECTION TWO

Techniques and Materials

Techniques for instruction relate to how to teach an activity, such as a song or a chant. Appropriate techniques must be employed if informal music instruction is to be successful. The following outline includes the necessary techniques for song instruction, coordination and movement instruction, chant instruction, tonal and rhythm pattern instruction, and listening. Teachers should adapt the techniques to the needs of children of varying ages, and to their own individual teaching styles.

I. Techniques for Song Instruction

First establish the tonality. That is, play the appropriate harmonic progression or sing the appropriate melodic sequence. (Examples of appropriate harmonic progressions and melodic sequences for all tonalities are presented in the Appendix A) Sing the song more than once in its entirety. Then allow the children to choose what portions of the song they want to sing. Always sing the song in the same key, tonality, meter, and tempo. An accompaniment instrument is not necessary. If one is used, however, do not play the melody of the song; play only the harmony. (An example of songs with and without words is presented in Appendix B.)

II. Techniques for Coordination and Movement Instruction

The children should be seated when the coordination sequences are taught. Until the children have executed a step accurately, no external beat should be supplied by using either a drum, song, or recorded music. After the children have mastered a step, as evidenced by a number of successful executions, ask the children to perform that step to recorded music, to a song, or to the beat of a drum. The children should perform each step to different tempi.

The children may be seated, standing, or moving during regular movement activities. The movement activities may be performed with or without music.

III. Techniques for Chant Instruction

The meter of the chant should be established prior to its performance. That may be accomplished by the teacher performing the first line of the chant in solo, by chanting macro and micro beat patterns in the appropriate meter, or by playing on an instrument macro and micro beat patterns in the appropriate meter. The chant should always be performed in the same meter and tempo. (Examples of chants with and without words are presented in Appendix C.)

IV. Techniques for Tonal Pattern Instruction

The tonality for the sequence of patterns should be established first by playing the appropriate harmonic progression or singing the appropriate melodic sequence. (Examples of appropriate harmonic progressions and melodic sequences for all tonalities are presented in the Appendix A) Perform the tonal patterns on a neutral syllable, such as "bum". Separate the tones of the individual patterns. Leave a space after each pattern for the children to echo if they so desire. Do not perform the patterns with melodic rhythm or in a meter.

V. Techniques for Rhythm Pattern Instruction

Establish the tempo and meter of the patterns first by chanting or playing two micro beat patterns in the appropriate tempo and meter. Perform the rhythm patterns on a neutral syllable, such as "bah". Perform two patterns in succession, then leave a space for the children to echo if they so desire. The patterns may be performed with movement of the arms or legs. Do not perform the patterns with melody.

VI. Techniques for Listening

Music may be played for the children as the enter or leave the classroom. Listening activities may also be combined with relaxation and movement activities.

Evaluation of Children

An objective assessment of the children's music development should be given to parents. Each week, as many children as possible should be evaluated. An objective rating scale or checklist should be used. All children should be evaluated both tonally and rhythmically, as many times as possible. An example of a tonal rating scale, a rhythm rating scale, and a movement checklist are presented in Appendix D.

References

Gordon, Edwin E. Primary Measures of Music Audiation. Chicago: G.I.A., 1979.

Gordon, Edwin E. Learning Sequences in Music: Skill, Content,and Patterns. Chicago: G.I.A., 1984.

Gordon, Edwin E. The Nature, Description, Measurement, and Evaluation of Music Aptitudes. Chicago: G.I.A., 1987. (In press).

Holahan, John M. "The Development of Music Syntax: Some Observations of Music Babble in Young Children."Music in Early Childhood Conference. 28 June. 1984. Brigham Young University: Provo, Utah.

Jersild, Arthur and Bienstock. Development of Rhythm in Children. New York:Columbia University, 1935.

Levinowitz, Lili M. "The Comparative Effects of Two Types of Song Instruction on the Development of a Sense of Tonality in Four-Year-Old -Children." Unpublished Mas. Thesis. Philadelphia: Temple University.

Levinowitz, Lili M. "Song Instruction for the Young Child in the Tonal Music Babble Stage." Bulletin of Research in Music Education, 16 (1985), pp. 19-21.

Moorhead, Gladys E. and Donald Pond. Music for Young Children. Santa Barbara, California: Pillsbury Foundation for Advancement of Music Education, 1977.

Pond, Donald. "A Composer's Study of Young Children's Innate Musicality" Council for Research in Music Education, 68 (1981), pp. 1-12.

Moog, Helmut. The Musical Experience of the Pre-School Child. Trans. Claudia Clarke. London: Schott and Co. Ltd, 1976.

Shuter-Dyson, Rosamund and Clive Gabriel. The Psychology of Musical Ability. London: Methuen, 1981.

Zimmerman, Marilyn P. Musical Characteristics of Children. Reston, Va.:Music Educators National Conference, 1971.

Zimmerman, Marilyn P. "Research in Music Education with Very Young Children." in Music Education for the Very Young Child. Report of the Fourth International Seminar on Research in Music Education. Wellington, New Zealand: New Zealand Council for Educational Research, 1975.

Song Material

Erdei, Peter, editor. 150 American Folk Songs to sing, read, and play. New York: Boosey and Hawkes. 1974.

Feierabend, John M. Music for Very Little People. New York: Boosey and Hawkes. 1986.

Fowke, Edith. Sally Go Round the Sun. New York: Doubleday and Co., Inc. 1969.

Gordon, Edwin E. and David Woods. Jump Right In!. Chicago: G.I.A. 1986.

Haines, B. Joan and Linda L. Gerber. Leading Young Children to Music. Columbus: Charles E. Merrill Publishing Company. 1980.

Jones, Bessie and Bess Hawes. Step it Down: Games, Plays, Songs, and Stories from the Afro-American Heritage. New York: Harper and Row.1972.

Kodaly, Zoltan. Fifty Nursery Songs. U.S.A.: Boosey and Hawkes. 1964.

Nichols, Doug. A Nichol's Worth Volumes I,II,III,IV. Buffalo: Tometic Associates Ltd. 1978.

Seeger, Ruth. American Folk Songs for Children. New York: Doubleday and Co. 1948.

White and Akiyama. Children's Songs From Japan. New York: Edward B. Marks Music Corp. 1960.

Movement

Abramson, Robert. Rhythm Games Book I. New York: Music and Movement Press, 1973.

Dell, Cecily. A Primer for Movement Description. New York: Dance Notation Bureau Press, 1977.

Findlay, E. Rhythm and Movement. Evanston: Summy-Birchard, Co, 1971.

Laban, Rudolf. The Mastery of Movement. London: Macdonald and Evans, 1960.

Preston-Dunlop, Valerie. Handbook for Modern Educational Dance. London, Macdonald and Evans, 1963.

Schurr, E. Movement Experiences for Children. Englewood Cliffs: Prentice-Hall, Inc., 1975.

Torbert, Marianne. Follow Me. Englewood Cliffs: Prentice-Hall, Inc., 1980.

Weikart, Phyllis S. Teaching Movement and Dance. Michigan: High/Scope Press, 1982.

" " Movement Plus Movement Pk. 3-7

References: Non-Music

Caplan, Theresa and Frank Caplan. The Early Childhood Years: The Two to Six Year Old. New York: Bantam, 1983.

Chukovsky, Kornei. From Two to Five. Los Angeles: University of California Press, 1965.

Church, Joseph. Understanding Your Child from Birth to Three: A Guide to Your Child's Psychological Development. New York: Rankdom House, 1973.

Cratty, Bryant J. Perceptual and Motor Development in Infants and Children. New York: Macmillan Co., 1979.

Gesell, Arnold, France Ilg, and Louise Bates Ames. Infant and Child in the Culture of Today. New York: Harper and Row, 1974.

Leach, Penelope. Your Baby and Child: From Birth to Age Five. New York: Alfred A. Knopf, 1980.

Levin, Gerald R. Child Psychology. Monterey: Brooks/Cole Publishing, 1983.

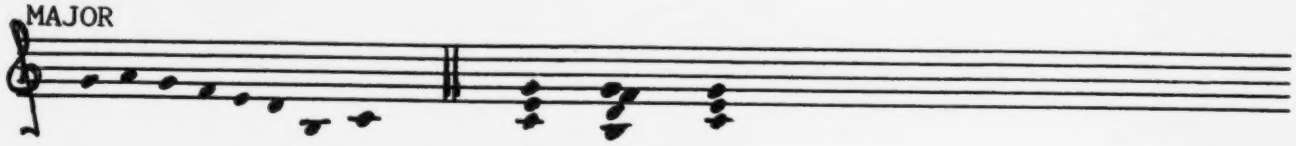
Liebert, Robert M. and Rita Wicks-Nelson. Developmental Psychology. Englewood Cliffs: Prentice-Hall, 1981.

Paley, Vivian Gussin. Mollie is Three: Growing Up in School. Chicago: University of Chicago Press, 1986.

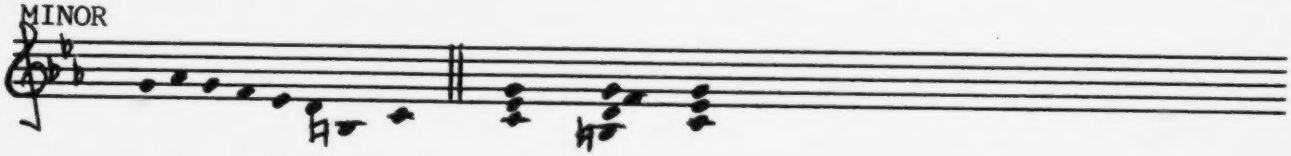
Smart, Mollie S. and Russell C. Smart. Preschool Children: Development and Relationships. New York: Macmillan, 1978.

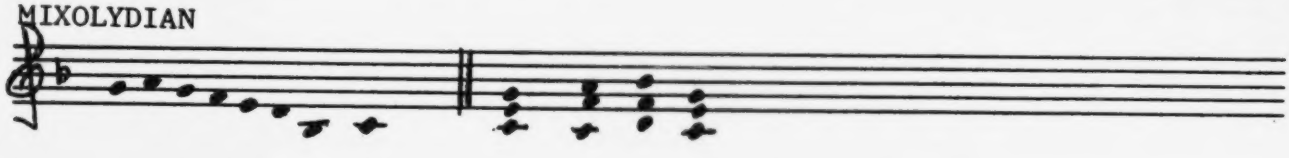
APPENDIX A

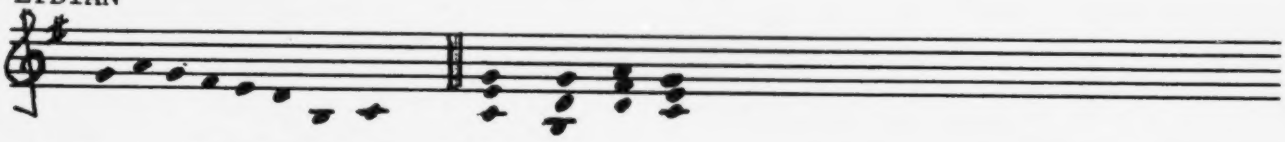
MAJOR

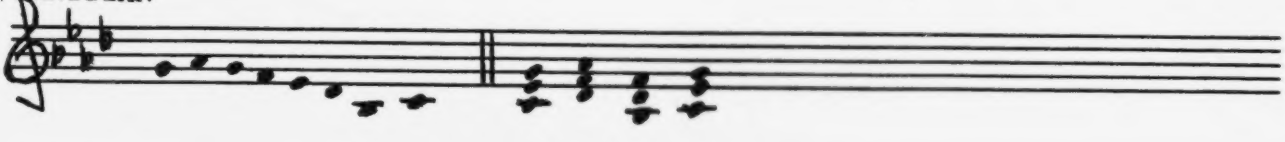
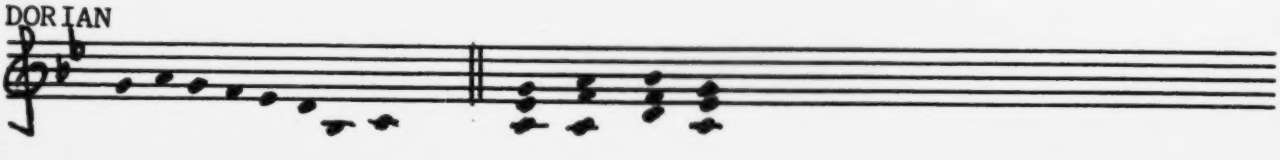
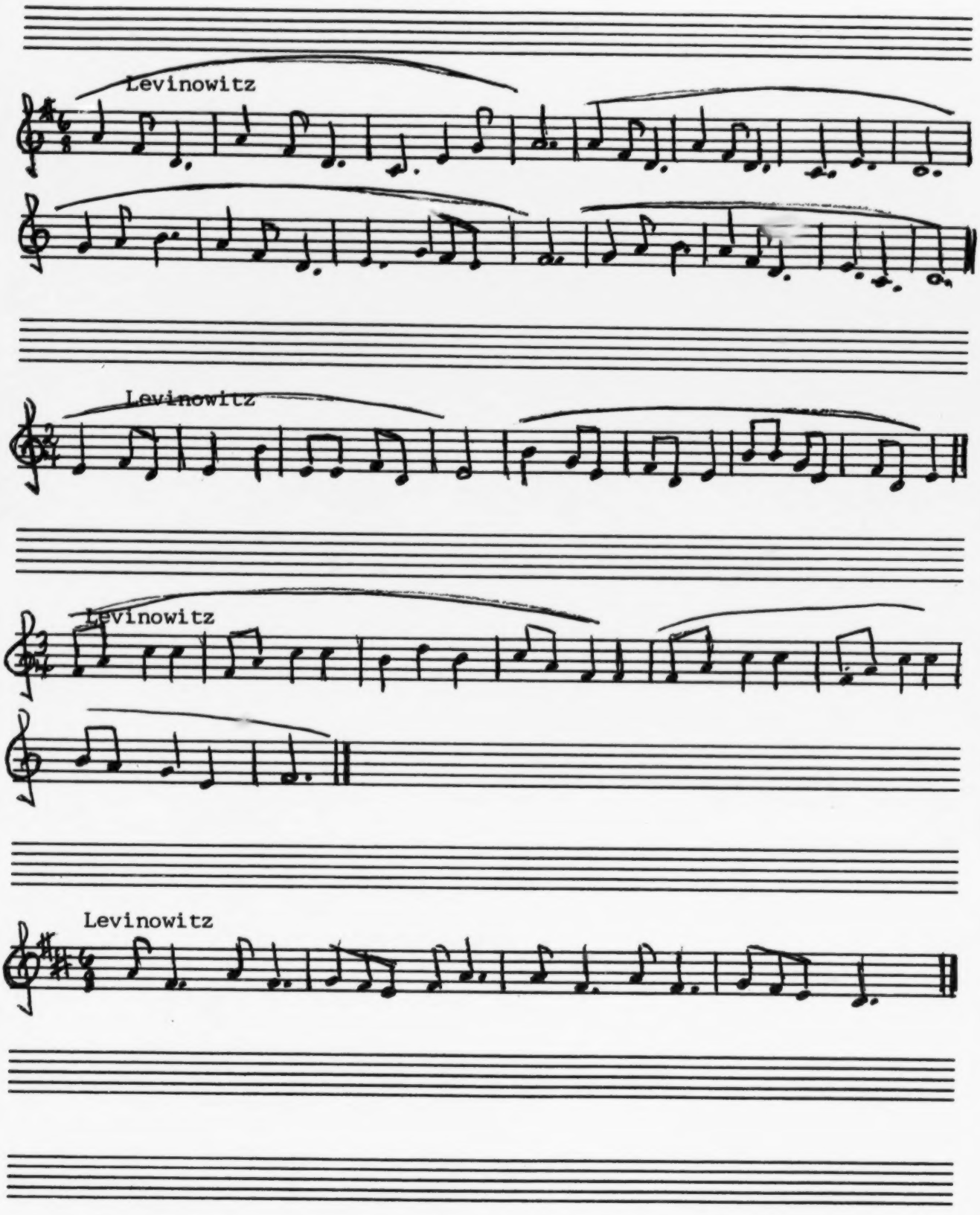


MINOR

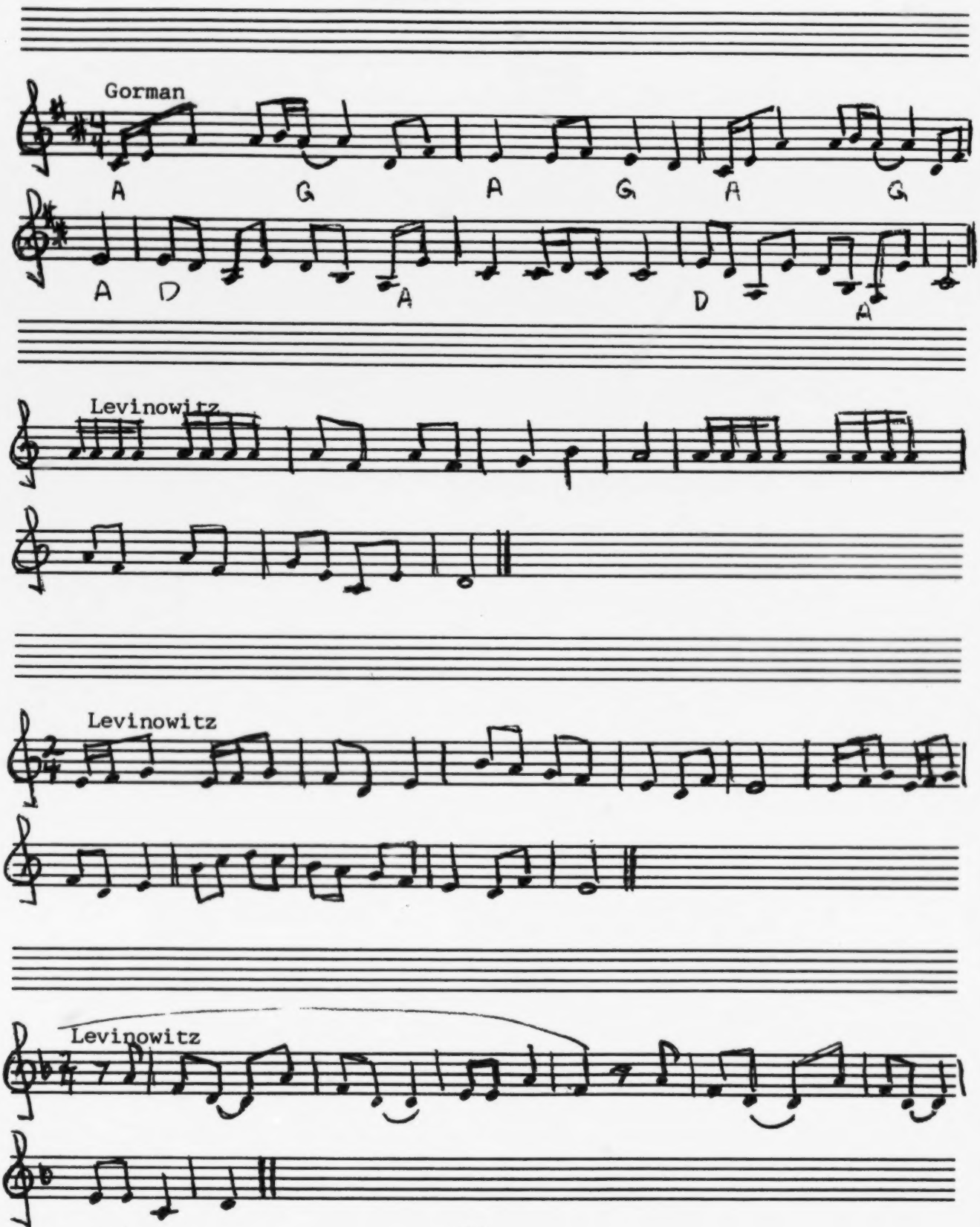


MIXOLYDIAN

LYDIAN

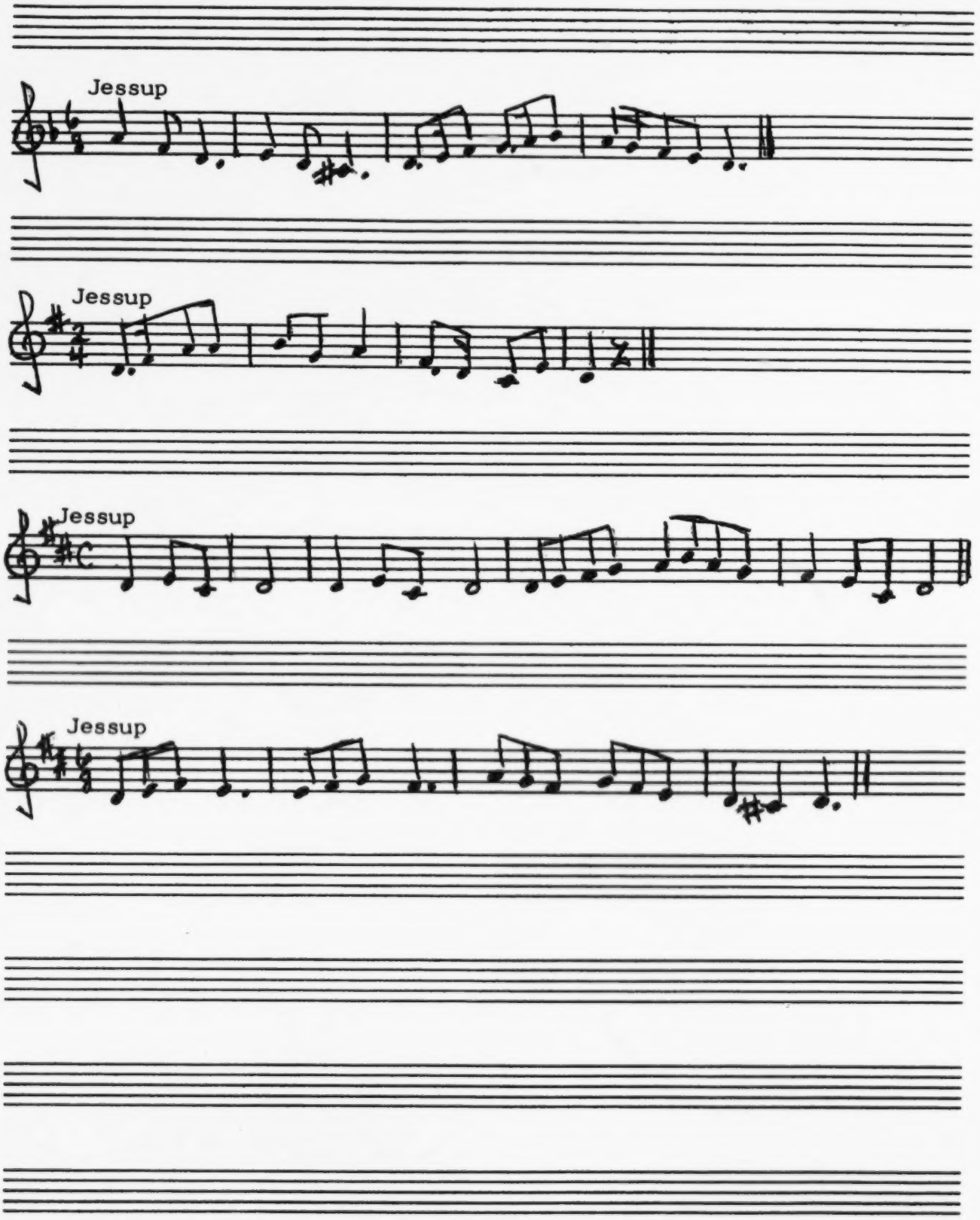


PHRYGIAN

DORIAN

M-780
12 Staves

THE BOSTON MUSIC COMPANY

APPENDIX B

M-780
12 Staves

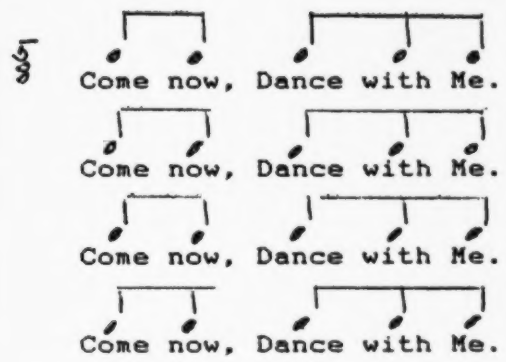
THE BOSTON MUSIC COMPANY

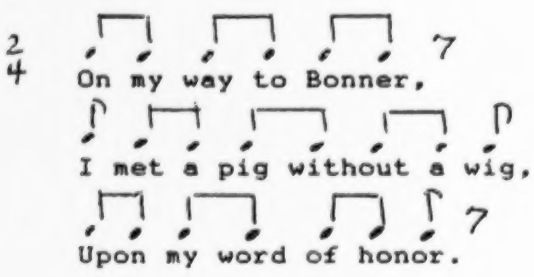
APPENDIX B

M-780
12 Staves

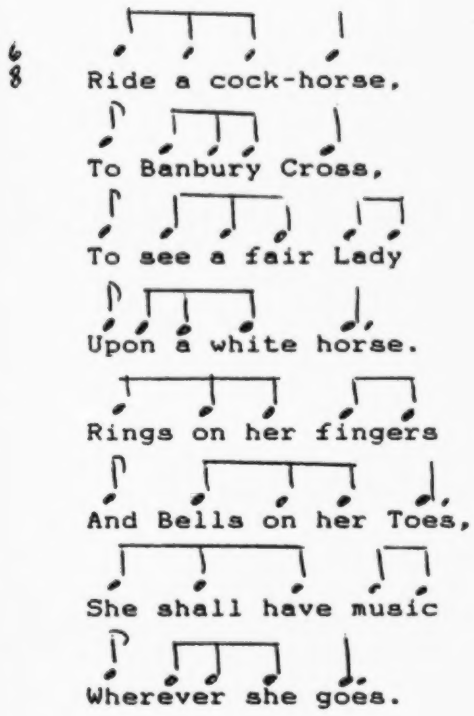
THE BOSTON MUSIC COMPANY

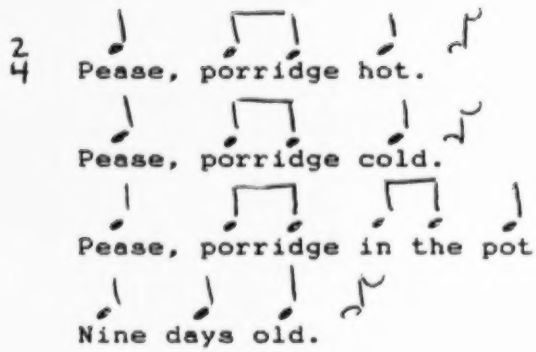
APPENDIX C

Chants: With and Without Words





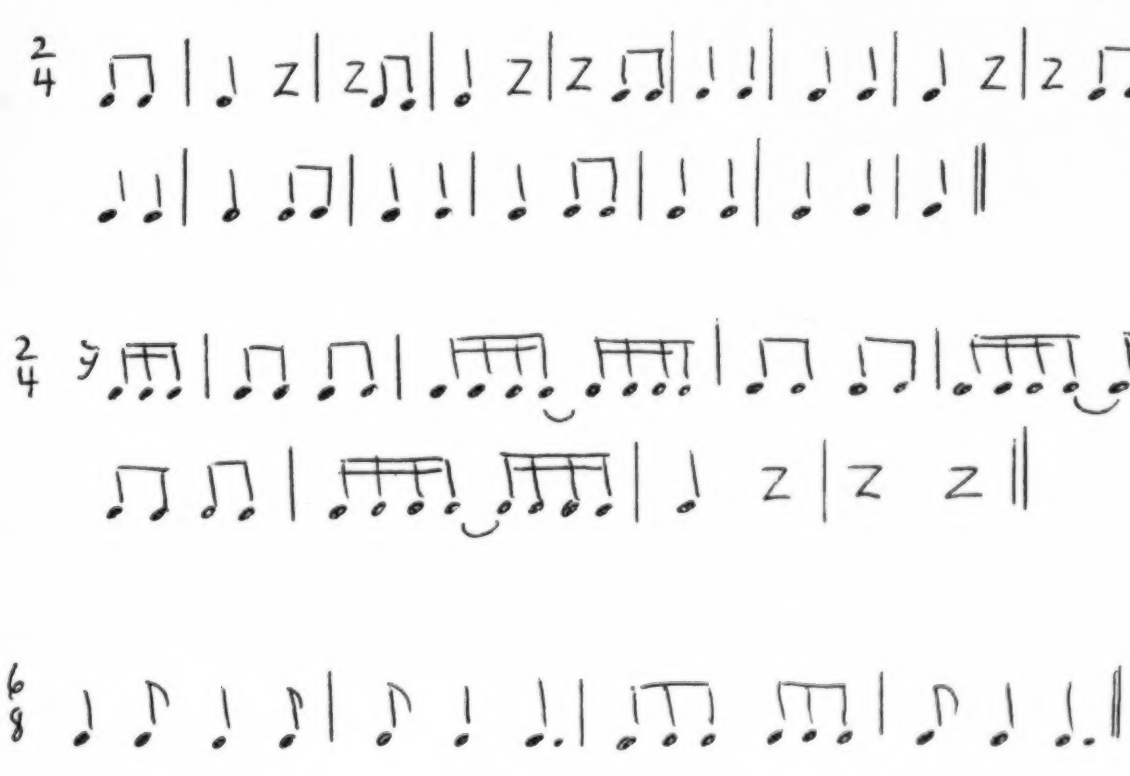




APPENDIX C

Chants with and Without Words

Chant on a Neutral or Onomotopoetic Syllable the following:



MOVEMENT CHECKLIST

awareness of the body _____
large muscle movement _____
small muscle movement _____

Locomotion:

walk _____
jump _____
hop _____
gallop _____
glide _____
rock _____
swing _____
sway _____
float _____
flick _____

Use of space:

High plane _____
Mid plane _____
Low plane _____

imitation while standing in place _____
imitation while moving in space _____
tiptoe _____
skip _____
roll _____
march _____

A dash (-) indicates no observable behavior.

TEMPLE UNIVERSITY

MUSIC PREPARATORY AND EXTENSION DIVISION

CHILDREN'S MUSIC DEVELOPMENT PROGRAM

MUSIC REPORT

FALL 1985